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MONOGRAPH *of the* BOSTON OPERA HOUSE.

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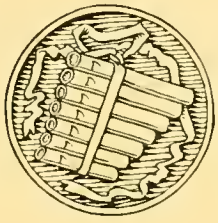
EXTERIOR OF THE BOSTON OPERA HOUSE

MONOGRAPH OF THE
BOSTON OPERA HOUSE
MDCCCCIX

BY FRANK H. JACKSON



BOSTON
W. A. BUTTERFIELD
59 BROMFIELD STREET
1909

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1909

EBEN D. JORDAN

THE BOSTON OPERA HOUSE

THE foundation stone placed in the southeast corner of the principal façade states that "this stone was laid by Eben D. Jordan, 1 December, 1908," at a special ceremony. His Excellency Governor Curtis Guild made an appropriate address, and there was a notable attendance of people interested in the erection of Boston's first Opera House. Though 1908 was the date on the stone the formation of the building had already been in progress some time. In the earlier stages of this huge undertaking, Mr. Parkman B. Haven, of the firm of Messrs. Wheelwright & Haven, well known architects, was called in. He formed his general idea of stage plan and equipment and made disposition of galleries, circles, boxes, &c., after a careful study of the most up-to-date European Opera Houses,—a plan such as would enable one of the largest Boston audiences to hear and see without the slightest impediment. The practical realization of this general idea in the preparation of the construction of plans and the actual work of the building has been carried out from first to last by the Geo. W. Harvey Co., well known contractors. It remained for Messrs. Wheelwright & Haven to produce a carefully balanced and architectural decorative building, and their scheme as now presented shows the artistic expression in the general grouping of a large building. In about one year from the first blow of the pick, the result of this unique effort in theatrical architecture—an effort in which neither money nor talent has been spared—is now before the public. The new Opera House is the most perfectly equipped building of its class seen in America. There is, however, another and broader sense in which this new Opera House claims public recognition. Satisfying in its combination of strength and beauty,—the first canon of all true Art,—the new theatre is a manifestation of the architectural renaissance for which, no less than for other awakenings of the mind and spirit, the present age will be distinguished. Boston's most beautiful theatre stands on what, but a few years ago, was one of her crude outlying sites.

Two thousand seven hundred and fifty people can be seated as easily in a plain building as in an elaborate work of art, but from the beginning it was resolved that the new theatre should be a thing of beauty no less than of use, and that Plutus should serve the Muses. Many theatres are interiors only. The exterior of the new theatre must be the appropriate vesture of the general design. In the multitudes who pass through Huntington Avenue every hour of the day many will now become conscious of the beauty of this new building among the other fine buildings which have been and are being erected in its vicinity. For the façades

PARKMAN B. HAVEN

of this building red brick and cream-white terra-cotta facings were selected, so that the building, instead of being foreign to its surroundings, may be well said to harmonize with them.

The selection of building material was not a difficult one as compared with the planning necessary on Huntington Avenue and its return façades at each end. It was necessary to impart to them strength, dignity and grace, and every capable and impartial critic will no doubt admit its solution as being a striking and complete success. The elevation on the main street is 132 feet; western return end is 220 feet. The façade is divided into three parts,—the centre or main part having three windows divided by four renaissance columns and surmounted by a pediment, and two ends or staircased towers completing the whole. Under the main cornice and recesses are emblematical statuary bas-reliefs by Bela Pratt. On the eastern elevation the same general effect is carried out.

Let us approach the theatre through the main entrance in the front façade. This is rectangular and treated in the severe Doric order with engaged columns and simple-beamed ceilings. Appropriate box-office windows and the manager's office are adjacent. The Carriage Entrance is on the eastern side of the building and is approached through five spacious doorways, giving easy ingress and egress. From the broad elliptical promenade following the lines of the box tiers, two spacious staircases give access to the upper tiers and the Foyer. The boxes on these tiers are made private by mahogany doors bearing the owners' names on them.

The Foyer is a fine room of ample dimensions with barrel-vaulted ceiling pierced by three arched windows. The walls are treated in classic relief and tinted to the soft tones of the grays generally used in the theatre.

The Boxes, eighty-four in all, are arranged in two grand tiers and in triplicate bays on either side the proscenium. Each is carpeted and furnished with appropriate gold chairs covered in tapestry. A small mirror and clothes-pole are the useful finishing touches.

There are two thousand seven hundred and fifty seats in the house. Six hundred and thirty-four in the orchestra stalls, one hundred and fifty in the first tier of boxes, one hundred and seventy-four in the second tier of boxes, and the balance in the side tiers of boxes; six hundred and forty-four in the first circle; seven hundred and fifty-four in the second circle, and there is some standing room.

It will be noticed, too, that the view of the stage from the back rows is unimpeded by columns such as usually support the balconies of theatres. All the tiers of the new Opera House are supported by immense steel "cantilevers," or in more popular language, brackets firmly secured to the walls. It is not necessary to describe the new and important changes that are being introduced into modern architecture by this and kindred uses of strong light material such as steel. But

it may be observed in passing that the architectural uses of the "cantilever" in the new Opera House is essentially the same as that of the bracket in any of the gigantic girders in modern bridge-work. Theatre-goers will no doubt prefer the upward curve of the galleries and circle rows to the old-fashioned level rigid line. It is more pleasing and lighter in every way. Altogether the interior of the new Opera House presents a combination of form and colour that for simplicity, taste and skill are perhaps unique.

The opening to the stage is based on a true ellipse, and has a gradual recessed line, consisting of well defined members, to about twelve feet. The ornament is in Italian Renaissance and is treated in antique gold with slight embellishment of colour.

The dimensions of the theatre opening are thirty-nine feet high and forty-eight feet wide.

Particular study has been given to the acoustic problems, and Professor Sabine was called in and rendered valuable assistance in what is believed to be a perfect building for seeing and hearing.

Few persons have any notion of the extent of space necessary above, below, and behind the stage visible to the audience. Taking the stage as signifying all the space behind the curtain, that of the new Opera House is one of the highest and deepest in any theatre, and without doubt the most perfectly equipped in the world. The vertical space is almost thrice as large as that of the proscenium opening. It measures slightly over ninety feet to the "gridiron." In other words, there are in the new Opera House one hundred and thirty feet of vertical space for the upward and downward movement of scenery—in this case the construction and arrangement of the stage are absolutely unique. This large extent of vertical space admits of the suspension—the raising and lowering—of all scenery without exception, and the movement of the large and heavy masses is by a simple and ingenious method effected with a minimum of muscular labour and with the utmost ease. The whole admirable system has been devised by Mr. Castle-Bert, theatrical mechanist.

The new Opera House is particularly guarded against accidents from fire, and in addition to the precautions insisted upon by law all small additional things that would insure safety have been used. The auditorium is constructed of iron, steel and concrete. Whatever woodwork or other material there is behind the footlights or in other parts of the building is coated with a non-inflammable preparation. In the passages and on the floors between the "gridiron"—and indeed all over the house—are pumps, hydrants and sprinklers that can be called into play at an instant's notice. All these precautions have been taken, though the use of concrete and metal throughout the building constitutes, in itself, one of the most satisfactory guarantees against accidents. All the passages where the scenery is worked

are fitted up at short intervals with sprinklers which are in communication with large systems that can squirt out their streams of water in all directions like so many shower baths. By means of electric switches and telephones, orders, messages of all sorts to actors, managers, scene-shifters, and everybody in fact employed in the theatre, are transmitted in a moment.

The general scheme of decoration has been considered solely in relation to the architecture, and the colors chosen were grays, ivory and antique dull gold. This has been relieved by the Burgundian red used in the box hangings and proscenium curtains and valences. It will be noticed there is no gold in the draperies, the relief being obtained by the embroideries and trimmings made in the same colour, the contrast of materials giving the desired effect.

Architects: Wheelwright & Haven; Builders: Geo. W. Harvey & Co.; Consulting Engineers: Hollis French & Allen Hubbard; Interior Decorator: Frank H. Jackson; Draperies and Furnishings: Jordan Marsh Co.; Painting and Gilding: Max Phillip; Terra Cotta: Atlantic Terra Cotta Co.; Steel: New England Structural Co.; Electric Lighting: Foster Electric Co.; Electric Fixtures: Caldwell & Co.; Heating: Bradlee & Chapman; Elevators: Otis Elevator Co.; Plumbing: Pierce & Cox; Ornamental Iron: Winslow Bros.; Stage Steelwork: A. B. Robins Iron Co., Cummings Machine Works, and George T. McLaughlin Co.; Hardware: J. B. Hunter Co.; Marble: C. R. Hall Co.; Seating: Readsboro Chair Co.; Pianos: Mason & Hamlin; Ventilators: Davis & Co.: Cut Stone Work: Austin, Ford & Sons; Brick: New England Brick Co.; Plasterers: D. F. Donovan & Co.; Interior Finish: Benjamin Pearson; Doors: A. T. Stearns Lumber Co.; Windows: A.W. Hastings & Co.; Glass: Pittsburgh Plate Glass Co.; Iron Stairs: L. M. Ham Co.; Brass Rail: George N. Wood & Co.; Orchestra Rail: Wm. F. Ross; Skylights: E. Van Noorden & Co.; Roofing: Improved Plastic Slate Roofing Co.; Floors: De Paoli Mosaic Association; Cement: Waldo Bros.; Gas Fitter: John O'Connel; Vacuum Systems: Spencer Turbine Cleaner Co.; Boilers: New York Safety Steam Power Co.; Blowers: Massachusetts Fan Co.; Waterproofing: Waterproofing Co.; Soda Fountains: American Soda Fountain Co.; Fire Extinguishers: General Fire Extinguisher Co.; Coal Conveyor: Robins Conveyor Co.; Engines: Ball Engine Co.; Paint Frame: C. S. Parris.

BOSTON OPERA HOUSE

Boston Opera Company

LESSEE

PRESIDENT
Eben D. Jordan

VICE-PRESIDENT
Frederick S. Converse

TREASURER
Charles Hayden

SECRETARY
Robert Jordan

ASSISTANT SECRETARY
Edwin Westby

BOARD OF DIRECTORS

N. L. Amster
Samuel Carr
George W. Chadwick
Frederick S. Converse
George R. Fearing, Jr.
Ralph L. Flanders
Charles Hayden
Eben D. Jordan
Robert Jordan
Otto H. Kahn
Gardiner M. Lane
Charles M. Loeffler
Francis Peabody, Jr.
Thomas N. Perkins
Eugene V. R. Thayer, Jr.

FOREIGN ADVISORY COMMITTEE

Lord Grimthorpe
London

Sir F. Paolo Tosti
London

Isidore Braggiotti
Florence

James Hazen Hyde
Paris

Max Lyon
Paris

EUGENE V. R. THAYER, JR. SAMUEL CARR

RALPH L. FLANDERS THOMAS N. PERKINS GEORGE W. CHADWICK FRANCIS PEABODY, JR.

GEORGE R. FEARING, JR. N. L. AMSTER CHARLES HAYDEN

ROBERT JORDAN EBEN D. JORDAN OTTO H. KAHN GARDINER M. LANE

CHARLES M. LOEFFLER FREDERICK S. CONVERSE

JAMES HAZEN HYDE
MAX LYON

SIR PAOLO TOSTI

RT. HON. LORD GRIMTHORPE
ISIDORE BRAGGIOTTI

BOSTON OPERA COMPANY

MANAGING DIRECTOR
Henry Russell

BUSINESS MANAGER
William R. Macdonald

MUSICAL CONDUCTORS
Arnaldo Conti, Wallace Goodrich

ASSISTANT MUSICAL CONDUCTORS
A. Luzatti, Oscar Spirescu

REGISSEUR GENERAL
Delfino Menotti

CHORUS MASTER
Oreste Sbavaglia

ASSISTANT CHORUS MASTER
Ralph Lyford

PROMPTER
E. Lombardi

ASSISTANT TREASURER
William R. Hall

GENERAL PRESS REPRESENTATIVE
Theodore H. Bauer

NEW YORK PRESS REPRESENTATIVE
Willard D. Coxey

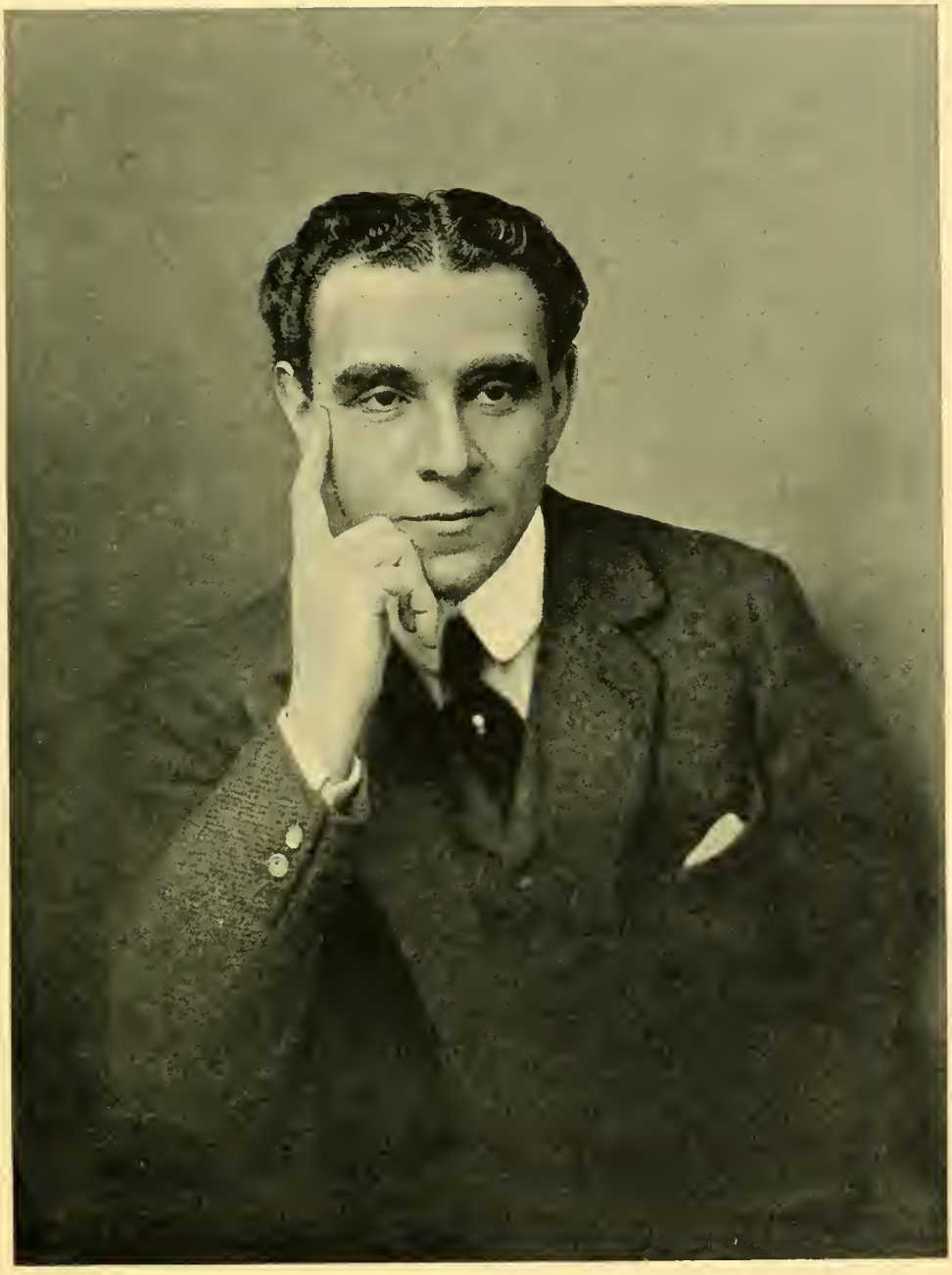
PRIVATE SECRETARY
Randolfo Barocchi

MASTER OF TRANSPORTATION
Walter Hearn

BOX OFFICE
Fred E. Pond

PROGRAMME PUBLISHER
Joseph H. Woodhead

STAGE MANAGERS
Antonio Muschietto, Raymond Roze, C. Urban



HENRY RUSSELL
MANAGING DIRECTOR

Notes

PHOTOGRAPHS BY CHICKERING

ARNALDO CONTI

WALLACE GOODRICH

DELFINO MENOTTI

PHOTOGRAPHS BY CHICKERING, MARCEAU AND DUPONT

EDWIN WESTBY
WILLARD D. COXEY
WILLIAM R. HALL
RANDOLFO BAROCCHI
W. R. MACDONALD
THEODORE H. BAUER
FRED E. POND

PIETRO STROPPA
FRANK H. JACKSON*

H. LOGAN REID
ANTONIO FAVRETTO*

* *Photographs by Chickering*

MME. MUSCHIETTO
MISS MARIA PAPORELLO
O. SBAVAGLIA
A. LUZZATTI
RALPH LYFORD
O. SPIRESCU
ANTONIO MUSCHIETTO
RAYMOND ROZE
C. URBAN
B. LOMBARDI
GUALTIERO FABI

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JOSEPH WOODHEAD

ROBERT BRUNTON

V. MIGLIETTI

GEORGE CURRAN

MARTHA PELLEGRINI

OTTAVIO GUALA

EDWARD C. SMITH

WALTER HEARN

The Boston Opera House

The Company

(*The Names of the Artists are in Alphabetical Order*)

SOPRANI

MESDAMES

Frances Alda
Marguerite Banks
Celestina Boninsegna
Viola Davenport
Fely Dereyne
Emma Hoffman
Matilda Lewicka
Lydia Lipkowska
Elena Kirmes
Alice Nielsen
Jane Noria
Evelyn Parnell
Virginia Pierce
Ruby Savage

MEZZO-SOPRANI

MESDAMES

Maria Claessens
Bettina Freeman
Maria Gay
Elvira Leveroni
Anna Meitschik
Rosa Olitzka
Mabel Stanaway

TENORI

MESSIEURS

Guglielmo Balestrini
Paul Bourrillon
Florencio Constantino
Vincenzo d'Alessandro
Ernesto Giaccone
Christian Hansen
Enzo Leliva
Lorenzo Oggero
Idzkowski Steva
Costantino Stroesco
Roberto Vanni

BARITONI

MESSIEURS

George Baklanoff
Ramon Blanchart
Raymond Boulogne
Cesare Formichi
Rodolfo Angelini-Fornari
Giuseppe Picco
Attilio Pulcini

BASSI

Francis Archambault
Fernando Gianoli-Galetti
Jose Mardones
Jules Nivette
Giuseppe Perini
Antonio Pini-Corsi
Luigi Tavecchia

SECRETARY OF THE REGISSEUR GENERAL
Ottavio Guala

LIBRARIAN
Gualtiero Fabi

ASSISTANT LIBRARIAN
Ubaldo Favretto

SCENIC ARTISTS
Pietro Stroppa
Hugh Logan Reid

PROPERTYMAN
Robert Brunton

CARPENTER
George Curran

ELECTRICIAN
Edward C. Smith

BALLET MISTRESS
Daubl Muschietto

ASSISTANT BALLET MISTRESS
Maria Paporello

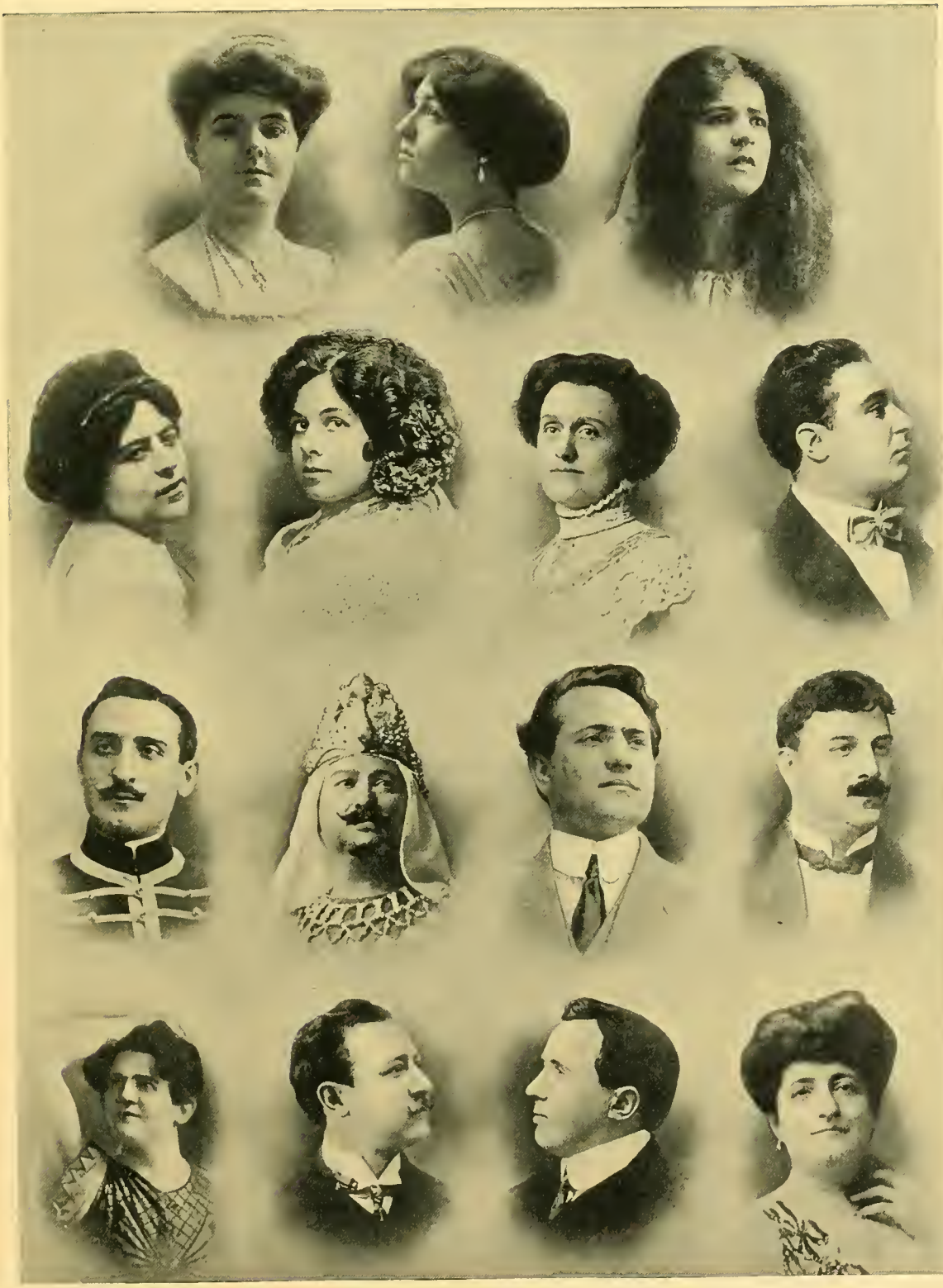
COSTUMER
Antonio Favretto

ASSISTANT COSTUMER
Martha Pellegrini

MANAGER COSTUME DEPARTMENT
James Carroll

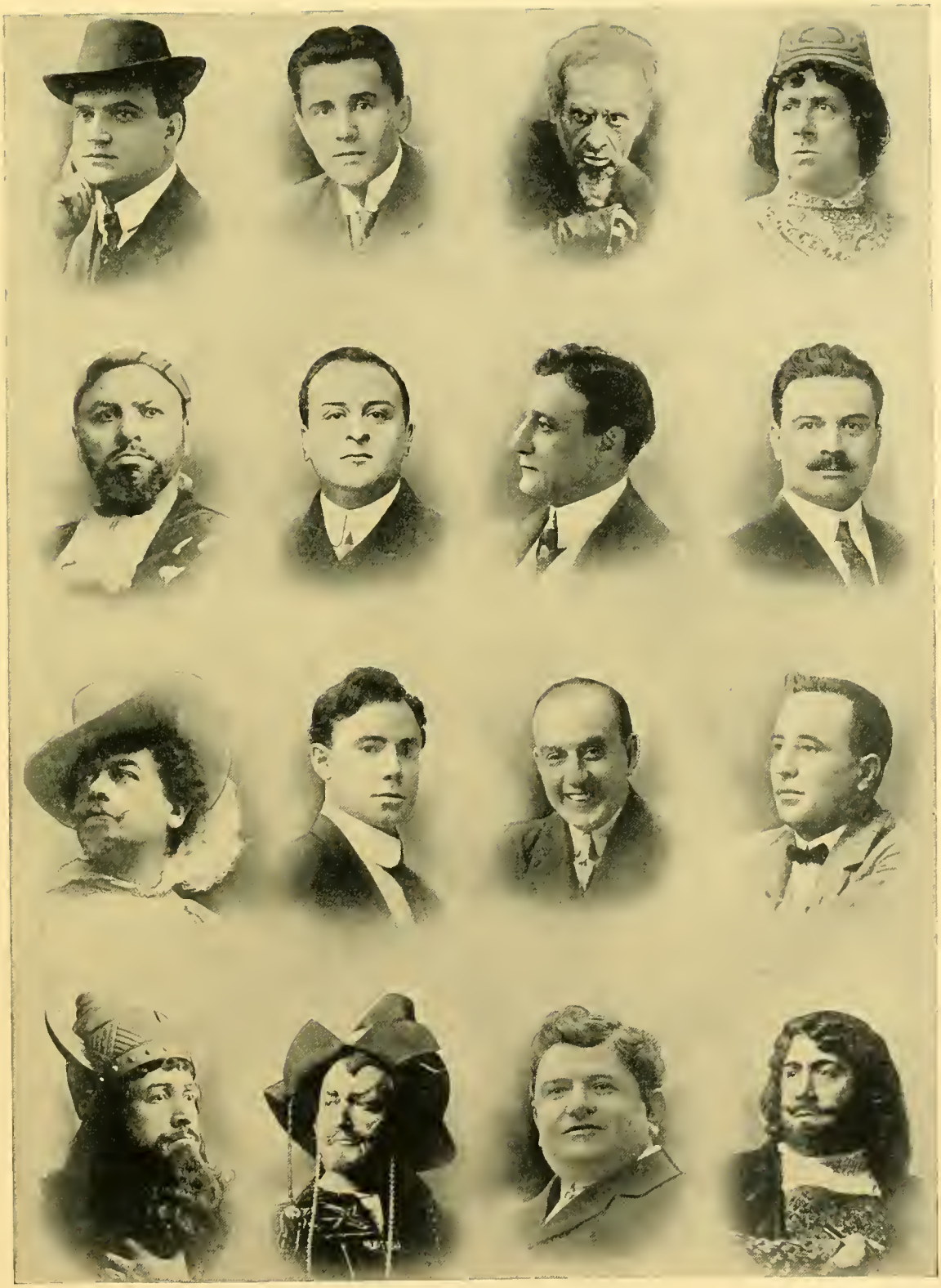
WIGMAKER
V. Miglietti

FRANCES ALDA MARGUERITE BANKS* CELESTINA BONINSEGNA
VIOLA DAVENPORT FELY DEREYNE EMMA HOFFMAN ELENA KIRMES
MATILDA LEWICKA* LYDIA LIPKOWSKA ALICE NIELSEN
JANE NORIA EVELYN PARNELL* VIRGINIA PIERCE RUBY SAVAGE

* *Photographs by Chickering*

MARIA CLAESSENS — BETTINA FREEMAN — ELVIRA LEVERONI

ANNA MEITSCHIK — MARIA GAY — MABEL STANAWAY — GUGLIELMO BALESTRINI

PAUL BOURRILLON — FLORENCIO CONSTANTINO — VINCENZO D'ALESSANDRO — ERNESTO GIACCONE

CHRISTIAN HANSEN — ENZO LELIVA — LORENZO OGGERO — ROSA OLITZKA

IDZKOWSKI STEVA
RAYMOND BOULOGNE
ATTILIO PULCINI
JULES NIVETTE

CONSTANTINO STROESCO
CESARE FORMICHI
FRANCIS ARCHAMBAULT
GIUSEPPE PERINI

GEORGE BAKLANOFF
RODOLFO ANGELINI-FORNARI
FERNANDO GIANOLI-GALETTI
ANTONIO PINI-CORSI

RAMON BLANCHART
GIUSEPPE PICCO
JOSE MARDONES
LUIGI TAVECCHIA

N Opera House of beautiful proportions and unlimited resources; a company of gifted and eminent singers; a chorus a proportion of which are American singers; a ballet of American dancers; an opportunity to enjoy grand opera at lower rates than was ever known before; and best of all, the definite launching of a movement which will make grand opera in America what it is in Europe, —an institution adapted to the native spirit and temperament and calculated to develop the dormant American musical instinct,—all of these things are realized with the inauguration of the Boston Opera House.

It is doubtful whether in the musical history of the world there is to be found a more remarkable instance of unity of purpose than that which has been manifested by the Boston public in its willingness to support this splendid Opera House of its own.

It has come about in the past two years, and it is not due to any supernatural power, but to the resistless energy of a man who believes in his life's work, and to the enterprise and patriotism of the music-loving people of not only Boston, but of the entire New England states. For when once the movement that has culminated so richly started, its influence quickly extended to every town and city in New England. And let us hope that this influence, begun so quietly and bearing fruit so rapidly, is destined to be felt eventually in every part of the United States. The Boston Opera House is the centre of the movement which promises to make opera part of the common life of the American people; not something whose enjoyment is restricted comparatively, as heretofore, to the wealthy few, but something that will be acceptable to the masses and that will tend to awaken them to an appreciation of the great masterpieces of music.

A movement like this had to come. The widespread interest in opera which has been manifested in this country during the past few years made it inevitable. Year after year the demand for opera increased until it developed to such an extent that it had to find expression in just such a movement as Boston has given birth to. It was natural that Boston should be its birthplace. It is in line with the undisputed reputation for general culture which the city has long held. Boston has also been for years the centre of musical culture in America. Its orchestra and chamber concerts are famous all over the world. Its Symphony Hall is without parallel, and choral music is cultivated here as in no other American city. In one thing, however, was Boston lacking to make complete its musical equipment. It was without an opera house. The only opera it heard came every spring when the New York companies, exhausted by the hard winter's work, made their visit, staying

only a week or two, with their chief singers returned to Europe, and thus offering uneven performances which only half satisfied the hungry music-lovers who always craved for more.

And every spring Boston music-lovers felt a keen desire to free themselves from dependence upon other cities for their opera. In December, 1907, the success of a brief season of the San Carlo Opera Company at a local theatre aroused an enthusiasm which amounted to a sensation. The man who brought the San Carlo Opera Company to Boston, the man who organized it and who was responsible for its success, was the one man who was capable of projecting, organizing and putting into execution the scheme to give Boston what it had so long desired. That man was Henry Russell, a remarkable man, perhaps the most remarkable in the operatic world to-day. He is only thirty-seven years of age, but he has crowded into those years an immense amount of activity of a rare sort. His musical instinct he inherited from his father, an Englishman and composer of note; and his mother, a woman of Spanish descent, is responsible for his extremely sensitive temperament and his deep appreciation for art.

The popularization of music is Mr. Russell's lifelong belief. While he was touring the United States with his San Carlo Opera Company, and had his set purpose of giving opera a wider scope as an educational and ennobling influence by placing it within the reach of a constituency which embraces all walks of life, he sensed the psychological moment in Boston and proceeded to take advantage of it. Suddenly the announcement was made that a building to be devoted entirely to opera was guaranteed to Boston. This was made possible through the generosity of Mr. Eben D. Jordan, who fulfilled a long-cherished ambition and desire by offering to provide the city with an opera house and give an ample guarantee of the expenses of the performances for the first three years. The conditions attached to this offer were simply that an opera company be incorporated with capital of at least $150,000 paid in cash; that this company lease the Opera House for three years at a low rental; and that subscriptions for the boxes be obtained for the same period at $2000 per year for each. After this unprecedented offer was made there was nothing to stop the consummation of the project. The eminent American composer, Mr. Frederick S. Converse, made a personal appeal to Boston society leaders and music-lovers, and with the coöperation of Mr. Robert Jordan and his secretary, Mr. Edwin Westby, the fifty-four boxes were subscribed for almost immediately. To secure $150,000,—the necessary capital to equip the house with stage machinery, scenery, costumes, and other essentials, and to make adequate provisions for the preliminary gathering of the singers, the orchestra and staff,—shares at $100 each were offered for public subscription. The rapidity with which these were taken up is in itself an assurance of the success of the new institution.

Much credit is due Mr. Ralph L. Flanders for the able assistance he rendered Mr. Russell in the organization of the Boston Opera Company.

The artists of the Company have been engaged from almost every nation of the world. No particular country has been favored by the Director, yet American singers figure largely in the list of prima donnas. It is his firm belief that in the years to come the great international and cosmopolitan blood of America will supply us with all the operatic talent we need.

SHAREHOLDERS IN THE BOSTON OPERA HOUSE

A

Charles H. Adams, Mrs. Sarah E. Adams, Frederick C. Alexander, Mrs. O. H. Alford, Mrs. Charles F. Allen, Miss Rosamond Allen, Francis R. Allen, Mrs. John R. Alley, Miss Evelyn Ames, Oliver Ames, C. W. Amory, Frederick Amory, Harcourt Amory, N. L. Amster, Edward R. Andrews, Miss Mary T. Andrews, Miss Sarah G. Andrews, S. Reed Anthony, Samuel Appleton, Mrs. George E. Armstrong, Percy A. Atherton, Mr. and Mrs. Calvin Austin, Mary C. Austin, George A. Arancio, Frank V. Arancio, Mrs. George A. Arancio, Charles P. Anthony, George L. Aspinwall, Rollin H. Allen, Dr. John L. Ames, Elizabeth J. Ames, Charles F. Avery, Thomas Allen.

B

Charles E. Bacon, Charles F. Bacon, Mr. and Mrs. Joseph C. Bacon, Walter I. Badger, C. M. and E. H. Baker, Miss Helen Balderston, Mrs. George H. Ball, Miss Elizabeth Ballard, Lyman V. Banker, Ralph Henry Barbour, Thomas Barbour, George J. Barker, Mrs. Francis C. Barlow, Mrs. Charles E. Barney, Mr. G. R. Barrett, Mrs. George L. Batchelder, Fannie Bates, Edward B. Bayley, William A. L. Bazeley, Mrs. J. H. Beal, Horace L. Bearse, Janet S. Bearse, E. Pierson Beebe, Franklin H. Beebe, Mrs. J. Arthur Beebe, Marcus Beebe, William Beggs, Mrs. G. F. Bement, Frank B. Bemis, Mr. and Mrs. Francis G. Benedict, Mrs. Henry H. Bennett, Miss Harriet F. Bennett, Miss Elizabeth Bennett, Mrs. Stephen S. Bennett, Alanson Bigelow, George Nixon Black, Mrs. Wilmon W. Blackmar, Mrs. Arthur W. Blake, Miss Marion L. Blake, Mrs. Mary L. Blake, J. A. Lowell Blake, William P. Blake, Mrs. Dwight Blaney, E. J. Bliss, William Blodgett, T. Dennie Boardman, Leslie B. Boutwell, Mrs. Madeline E. Boutwell, Dr. Vincent Y. Bowditch, Mrs. Charles Boyden, Edward H. Bradford, Robert S. Bradley, Mrs. Mary B. Brandegee, Charles H. Breck, Sarah F. Bremer, Theodore G. Bremer, Fannie R. Brewer, William Ellery Bright, Allen A. Brown, G. W. Brown, George W. Brown, Stephen Bullard, William N. Bullard, I. Tucker Burr, Alice H. Burrage, Harry L. Burrage, C. H. Buswell, Joseph S. Bigelow, Joseph Balch, Marc A. Blumenberg, Horace K. Boutwell, Edward R. Berry, Miss Belle G. Brown, Dr. Charles F. Bradley, Mrs. Atherton T. Brown, Gertrude M. Beard, Mrs. Rebecca A. Benson, Mrs. Dillon Bronson, Edward P. Bliss, Theodore P. Burgess, Mrs. Jennie W. Bliss, Denman Blanchard, Mrs. F. M. Bird, William M. Bullivant, Miss Edith Ball, Miss M. Ella Ball, Mrs. William Patton Boyd, E. Jefts Beede, Abbie S. Beede, Josiah G. Bridge, Mrs. E. Barth.

C

Arthur T. Cabot, Charles M. Cabot, Godfrey L. Cabot, George L. Cade, Mrs. Nellie D. Cade, Wallace M. Campbell, Samuel Carr, Charles T. Carruth, Clarence H. Carter, Fred L. Carter, George E. Carter, Herbert L. Carter, Mrs. John W. Carter, Miss Nellie P. Carter, Miss M. Elizabeth Carter, Richard B. Carter, Miss Louisa W. Case, Mrs. Martin L. Cate, Zachariah Chafee, Henry M. Channing, Alice B. Chase, Philip P. Chase, Mrs. Arthur Cheney, Mrs. B. P. Cheney, Sr., Miss Elizabeth Cheney, Isaac W. Chick, Mrs. E. Howard Child, John H. Child, Arthur E. Childs, Mrs. Alice Moen Childs, B. Preston Clark, Mrs. E. P. Stuart Clark, Hazen Clement, M. P. Clough, Winthrop Coffin, S. A. Conover, S. S. Conrad, Frederick S. Converse, Mrs. J. Randolph Coolidge, William H. Coolidge, Miss Alice Cotting, James J. Coveny, Miss Mildred E. Cox, Mrs. William E. Cox, Mrs. James M. Crafts, Miss Margaret Crocker, Matilda H. Crocker, Mrs. Margaret Cummings, Harry W. Cumner, Mildred Crumner, Frederic Cunningham, Mrs. Elsa M. Currier, Robert M. Currier, Curtis & Sanger, James F. Curtis, Nelson Curtis, Charles F. Cutler, Fred B. Cutler, Mrs. E. F. Cutter, G. W. Chadwick, F. Alexander Chandler, Augustus O. Clark, W. L. Crosby, Mrs. John Lee Connable, William F. Cushman, Dr. Walter Channing, Mrs. Mary S. Crafts, Andrew B. Cobb, Mrs. Ellen M. Cobb, Mrs. Mary E. T. Chapin, Mrs. Grace H. P. Cuddy, Mrs. David H. Coolidge, Charles K. Cobb, Lewis A. Crossett, Dr. Emma B. Culbertson, Mrs. E. D. Chandler, Mrs. Amos M. Chace, Frederic A. Chase, Miss Chase.

D

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E

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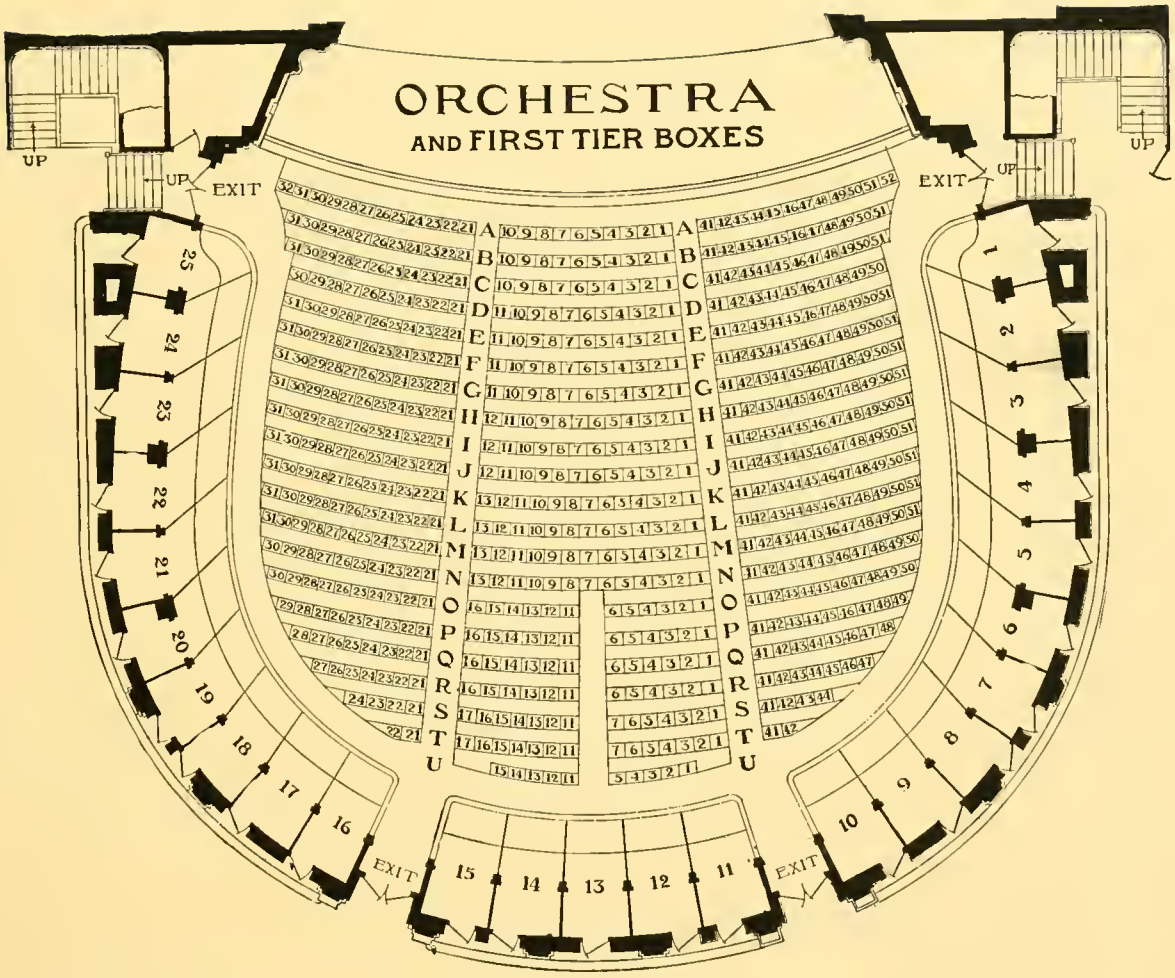
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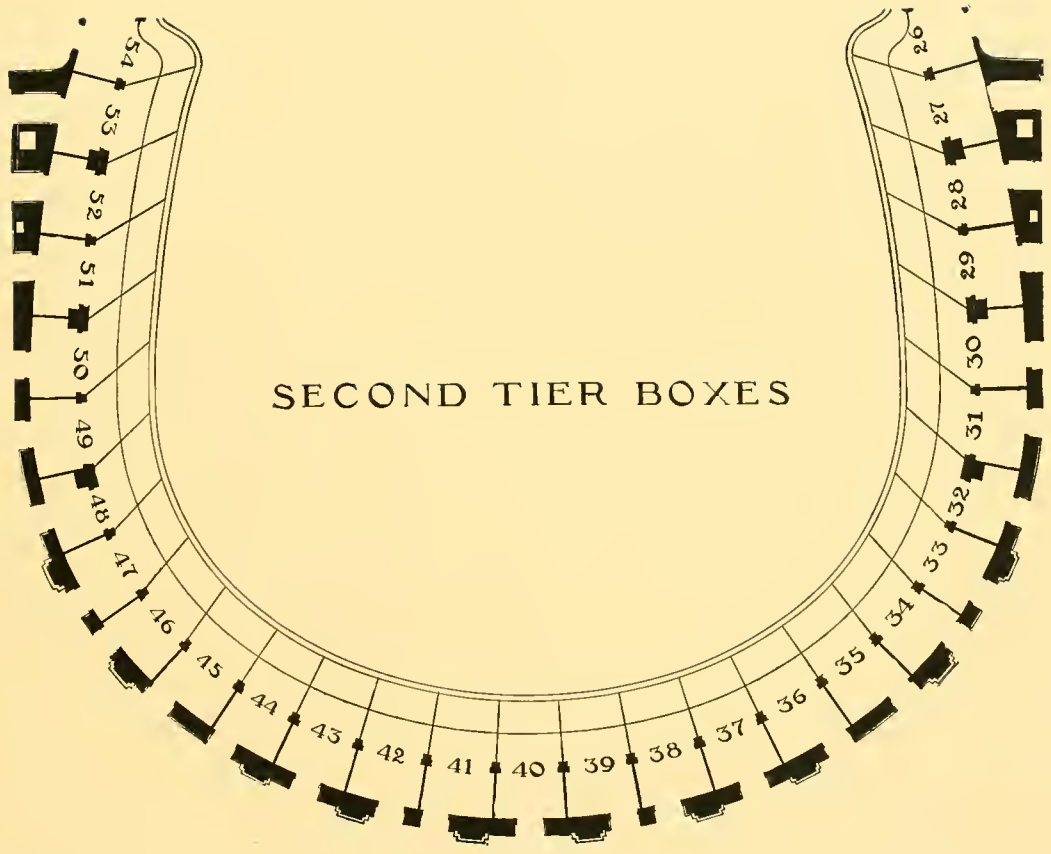
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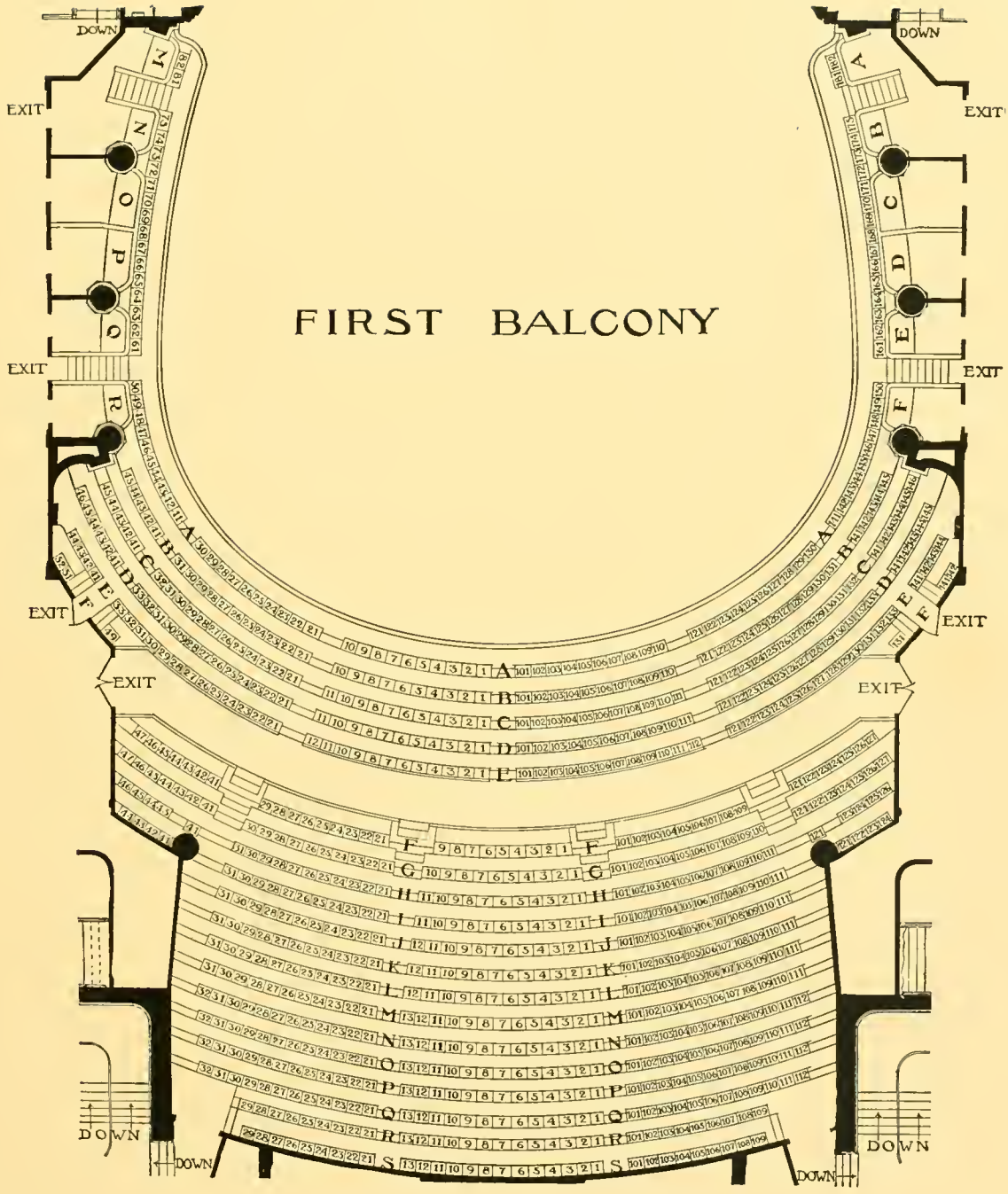
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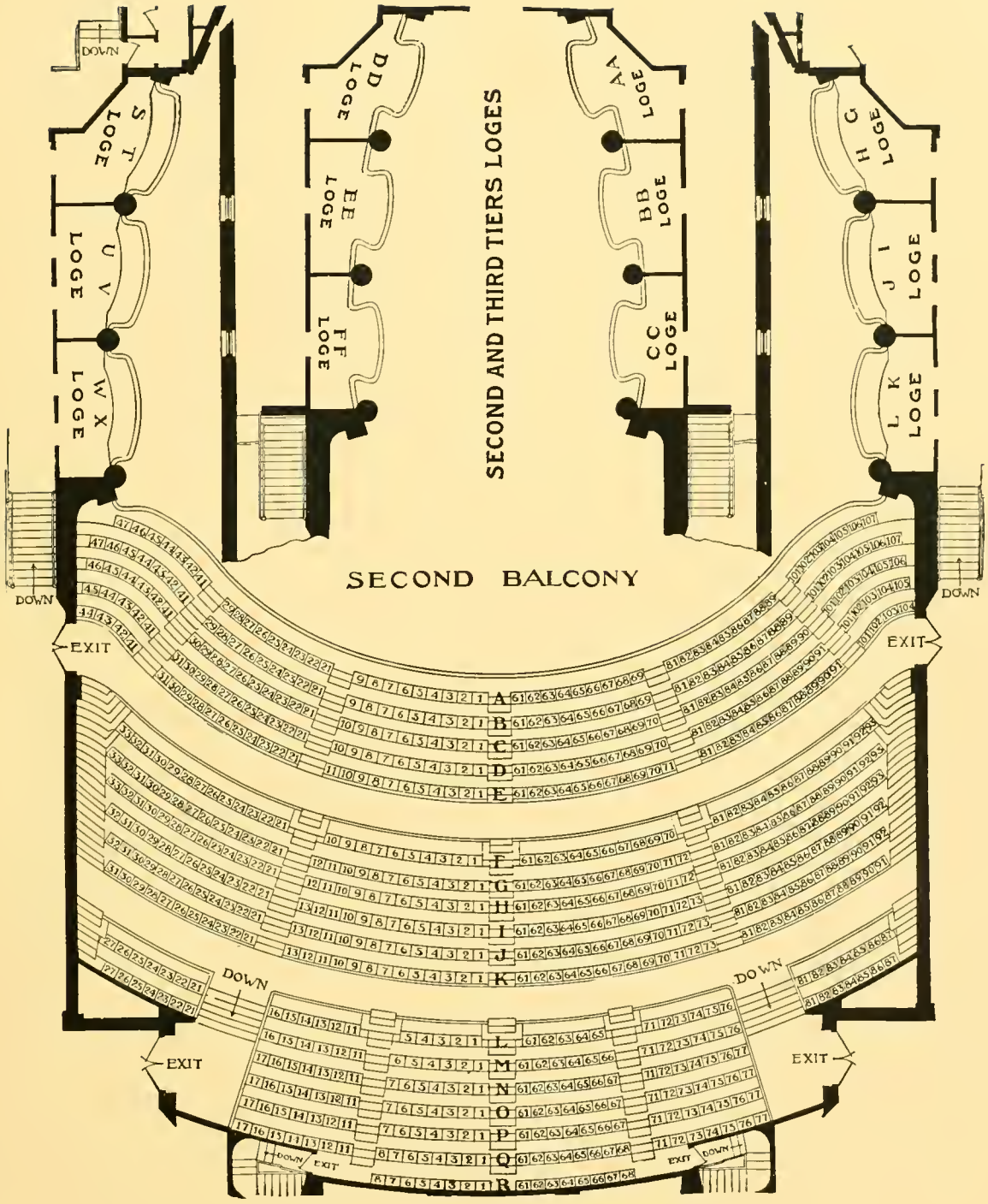
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